AN INTRODUCTION TO *Singing of the PSALMS,*

In Two Parts,

BASS and TREBLE:

With

A COLLECTION of the Beſt *Tunes* now in Uſe.

PALACE LIBRARY · LAMBETH

Proper to be Bound with Mr. Tate's *Pſalms.*

By *William Webb,* Philo-Muſ.

OXFORD,

Printed by *Leon. Lichfield,* for *Ebin Tracy* at the *Three Bibles* on *London*-Bridge, 1699.

Price Stitcht 6d.

The Gam ut, *or Scale of Musick*

Treble Gamut.

C *sol fa*
B *fa b mi*
A *la mi re* — in alt.
G *sol re ut* — in alt.
F *fa ut* — in alt.
E *la*
D *la sol*
C *sol fa*
B *fa b mi*
A *la mi re*
G *sol re ut* — G cliff
F *fa ut*
E *la mi*
D *la sol re*
C *sol fa ut*

Bass Gamut.

B *fa b mi*
A *la mi re*
G *sol re ut*
F *fa ut* — F cliff
E *la mi*
D *sol re*
C *fa ut*
B *mi*
A *re*
Gam ut
FF fa ut

fa	*sol*	
mi	♭ fa	
la	*la*	
sol	*sol*	
fa	*fa*	
la	mi	
sol	*la*	
fa	*sol*	
mi	♭ fa	
la	*la*	
sol	*sol*	
fa	*fa*	
la	mi	
sol	*la*	
fa	*sol*	
mi	♭ fa	
la	*la*	
sol	*sol*	
fa	*fa*	
la	mi	
sol	*la*	
fa	*sol*	
mi	♭ fa	
la	*la*	
sol	*sol*	
3. Sharp	3. Flat.	

Note, That all *Notes* that go below *Gamut*, are called *Double*; and have Lines made for 'em as above *Ffaut in alt.*

A *Flat.* ♭
A *Sharp.* ♯
A *Shake.* //
A *Beat.* ~

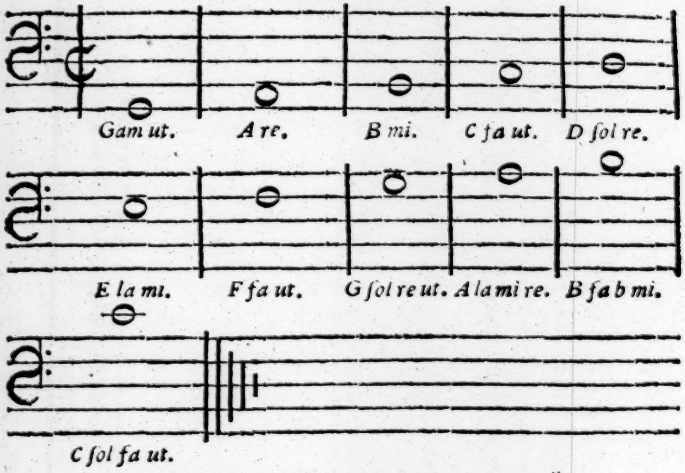
Common Time. ¢

Tripla-Time. 3

An Introduction to Singing the Psalms.

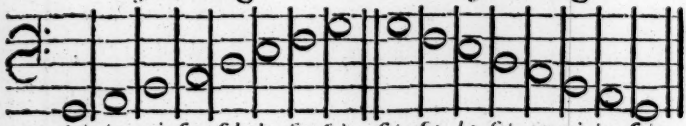
The Names of the Notes as in the Gamut.

BASS.

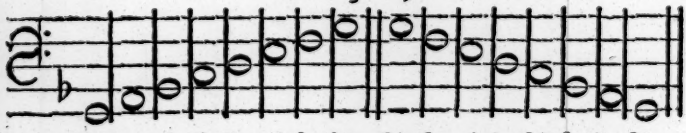


The Eight Notes; the 3d ♯.

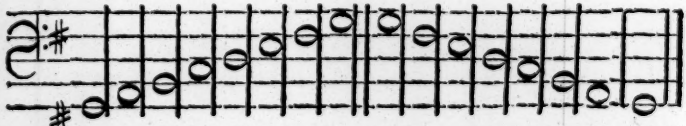
Ascending. *Descending.*



The 3d ♭.



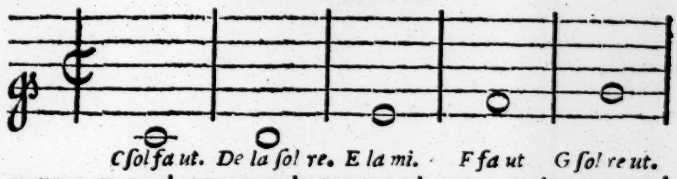
The 3d proper to the 7th ♯. A *Sharp* alters not the Name of a Note.

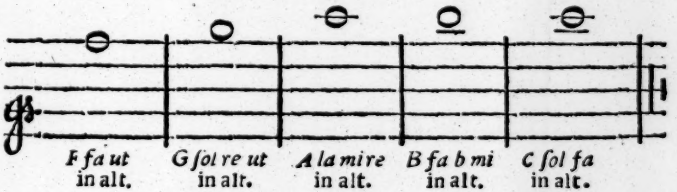


An Introduction to Singing the Psalms.

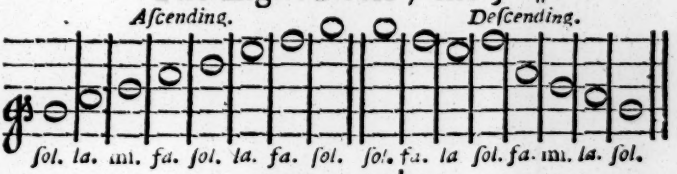
The Names of the Notes as in the Gamut.

TREBLE.





The Eight Notes; the 3d ♯.



The 3d ♭.

The 3d proper to the 7th ♯. A ♯ alters not the Name of a Note.

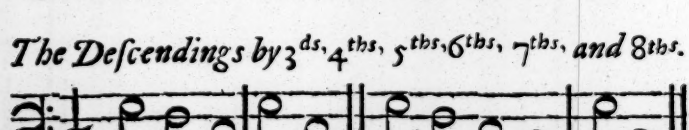
The Aſcendings by 3ds, 4ths, 5ths, 6ths, 7ths *and* 8ths.

ſol. la. mi. ſol. mi. ſol. la. mi. fa. ſol. fa.

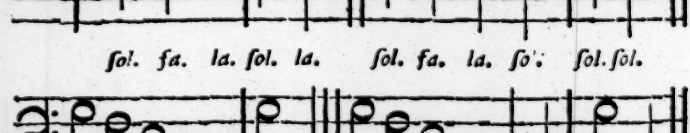
ſol. la. mi. fa. ſol. ſol. ſol. ſol. la. mi. fa. ſol. la. ſol. la.

ſol. la. mi. fa. ſol. la. fa. ſol. fa. ſol. la. mi. fa. ſol. la. fa. ſol. ſol. ſol.

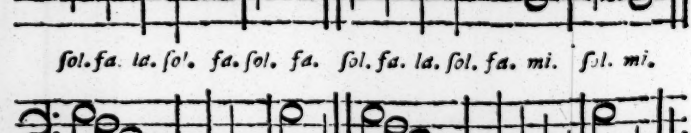
The Deſcendings by 3ds, 4ths, 5ths, 6ths, 7ths, *and* 8ths.



ſol. fa. la. ſol. la. ſol. fa. la. ſol. ſol. ſol.



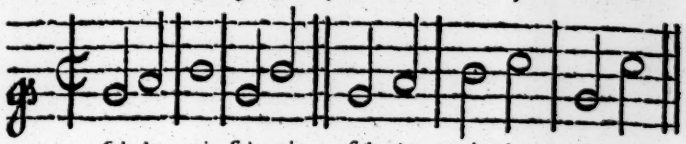
ſol. fa. la. ſol. fa. ſol. fa. ſol. fa. la. ſol. fa. mi. ſol. mi.



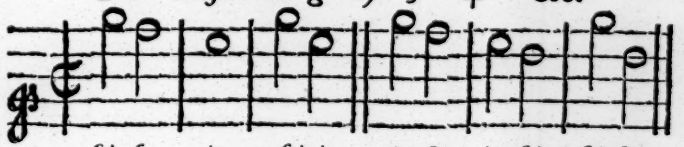
ſol. fa. la. ſol. fa. mi. la. ſol. la. ſol. fa. la. ſol. fa. mi. la. ſol. ſol ſol.

The

The Ascendings by 3ds, 4ths, 5ths, 6ths, 7ths, *and* 8ths.

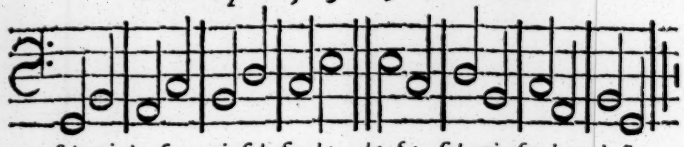


The Descendings by 3ds, 4ths, &c.

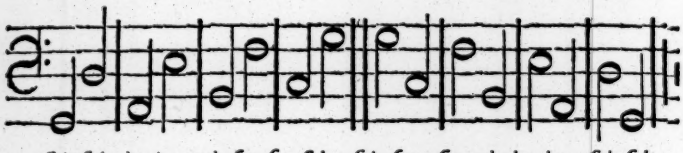


Ex-

Example of 3^ds, 5^ths. *and* 8^ths.



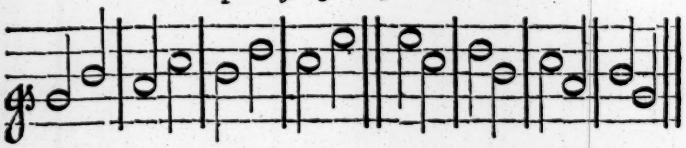
ſol. mi. la. fa. mi. ſol. fa. la. la. fa ſol. mi. fa. la. mi. ſol.



ſol. ſol. la. la. mi. fa. fa. ſol. ſol. fa. fa. mi. la. la. ſol. ſol.

ſol. ſol. la. la. ſol. ſol. fa. fa. fa. fa. ſol. ſol. la. la. ſol. ſol.

Example of 3^ds, 5^ths, *and* 8^ths.



ſol. mi la. fa. mi. ſol. fa. la. la. fa. ſol. mi. fa. la. mi. ſol.

ſol ſol. la. la. mi. fa. fa. ſol. ſol. fa. fa. mi. la la. ſol. ſol.

ſol. ſol. fa. fa. la. la. ſol. ſol. ſol. ſol. la. la. fa. fa. ſol. ſol.

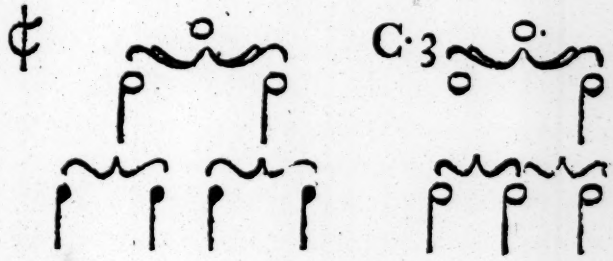
The

The Notes, with their Names.

Breve, Semibreve, Minim, Crotchet.

Proportion of Notes used in Psalm-Tunes.

Common-time. *Tripla-time.*



Observe, That a Prick by a Note, makes the Note half as long again as it was before, as you see in the *Tripla-time*: a Prick'd Semibreve, makes a Semibreve and a Minim, or 3 Minims; so that in beating the Time, you must beat two Minims down, and one up: And in *Common-time*, one down, and one up.

If a *Flat* or *Sharp* stand at the Beginning of any Tune, it causeth all the Notes that stand in that Line or Space (not otherwise mark'd) to be *flat* or *sharp;* but if in the Middle of a Tune, it belongs only to that Note it stands before.

Note, That the firſt 19 *Pſalm*-Tunes are for 86,86 Syllables each, which ſerves for 128 of the *Pſalms*.

And the four next Tunes are for 86,86,86,86 Syllables each; and may ſerve for the ſame 128 *Pſalms*, if you Sing two Verſes to the Tune.

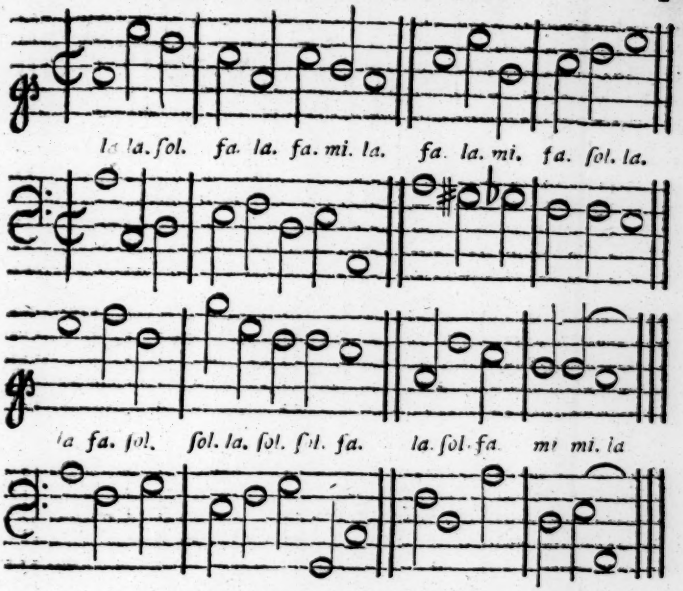
The reſt are proper to 2, 3, or more particular *Pſalms*, and are found to which they belong, by the Syllables.

For Example.

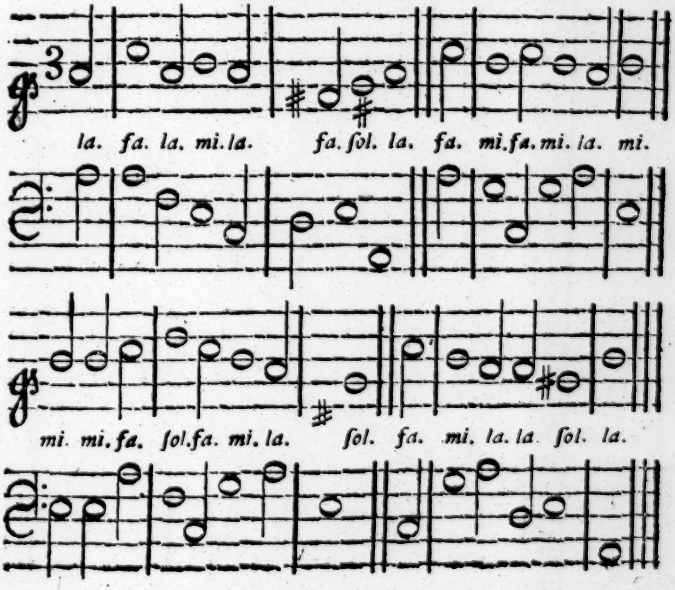
If you would Sing the 134*th Pſalm*, tell the Syllables of each Line of the firſt Verſe, which you will find to be 66,86; then look for the ſame Figures on the top of the proper Tunes, and you will find you muſt take the *Southwell*-Tune, for no other Tune will ſerve to that *Pſalm*, except another be made on purpoſe. And ſo for the reſt.

Here followeth the Tunes.

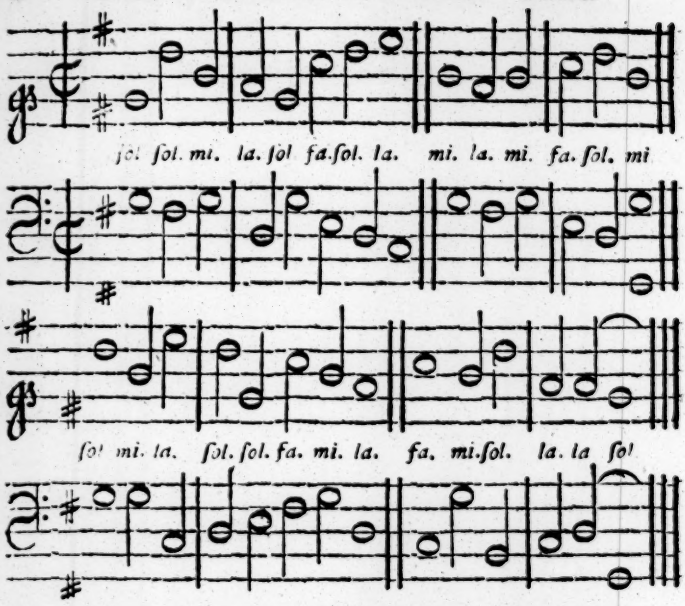
BRISTOL Tune.



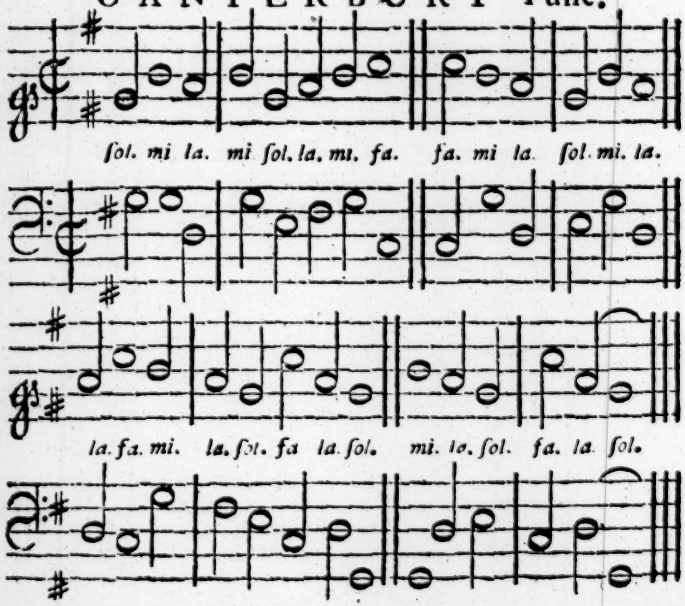
CAMBRIDGE Tune.



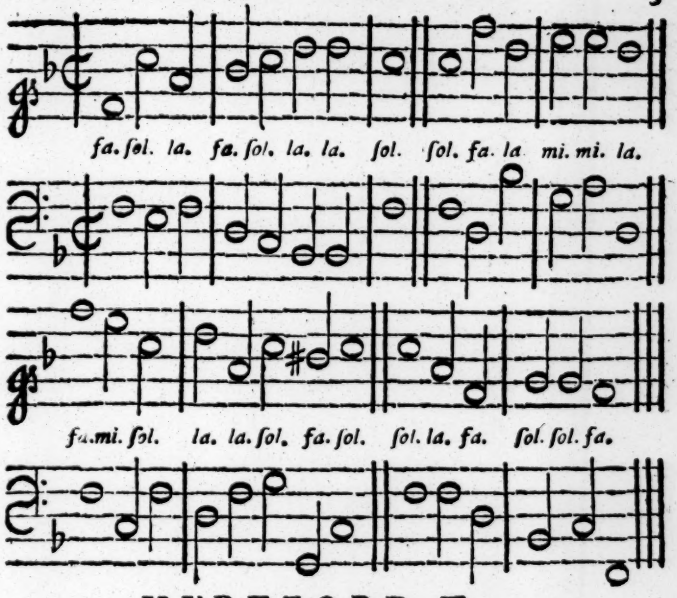
GLOUCESTER Tune.



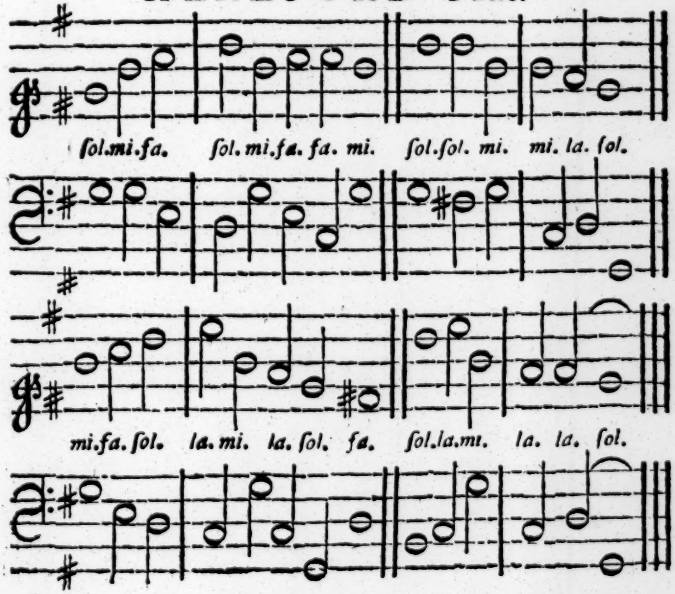
CANTERBURY Tune.



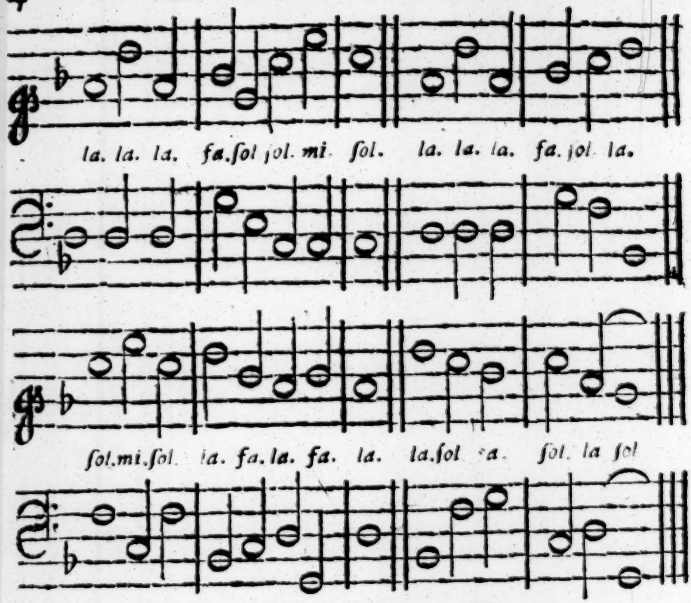
EXETER Tune.



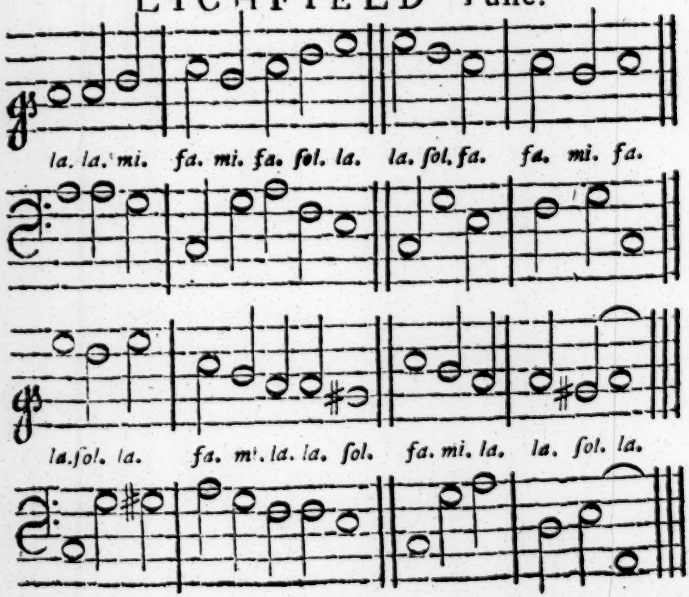
HEREFORD Tune.



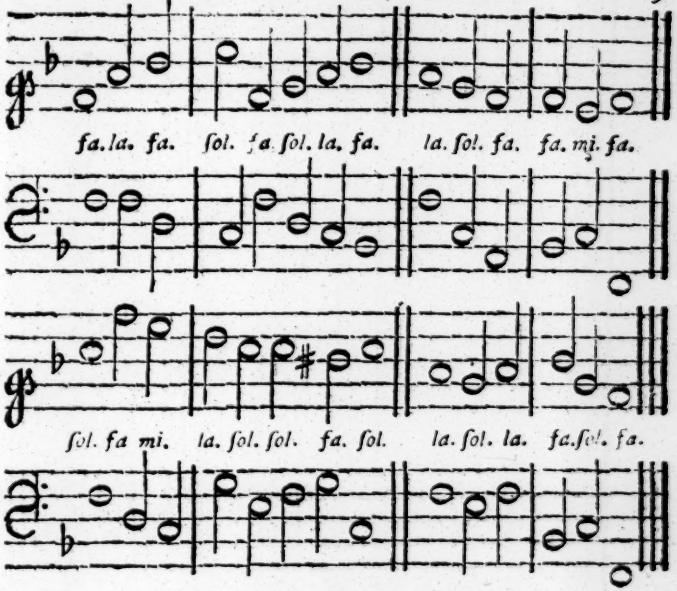
LONDON Tune.



LICHFIELD Tune.



NORWICH Tune.



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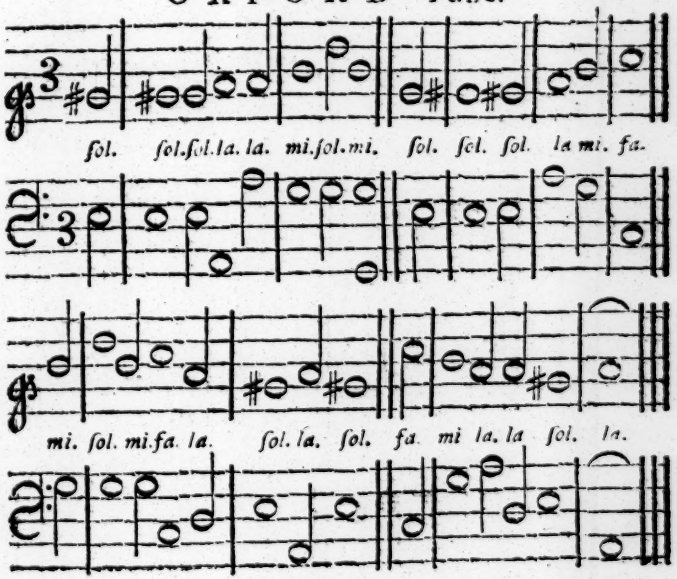
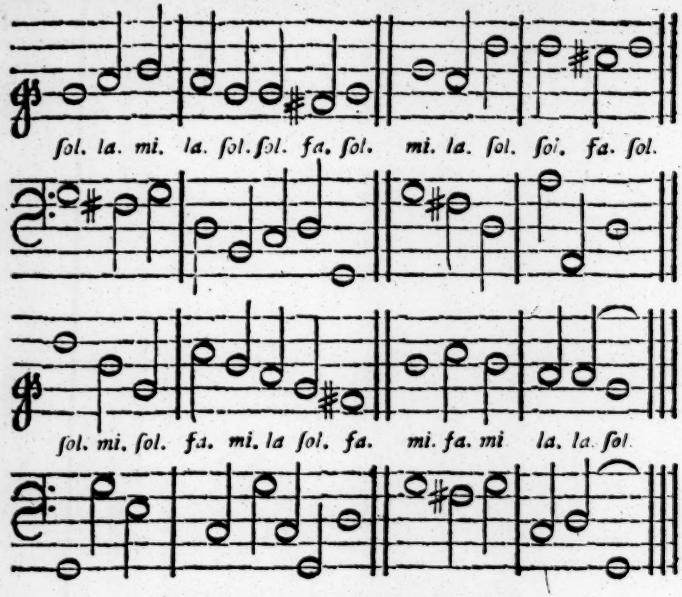
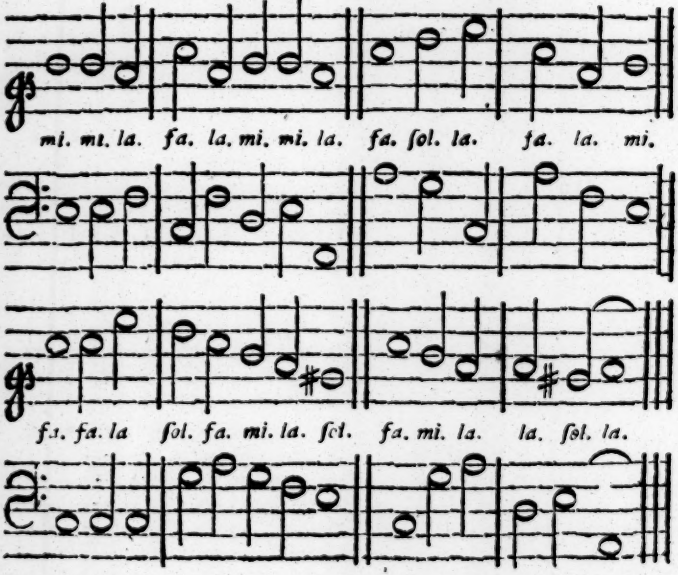


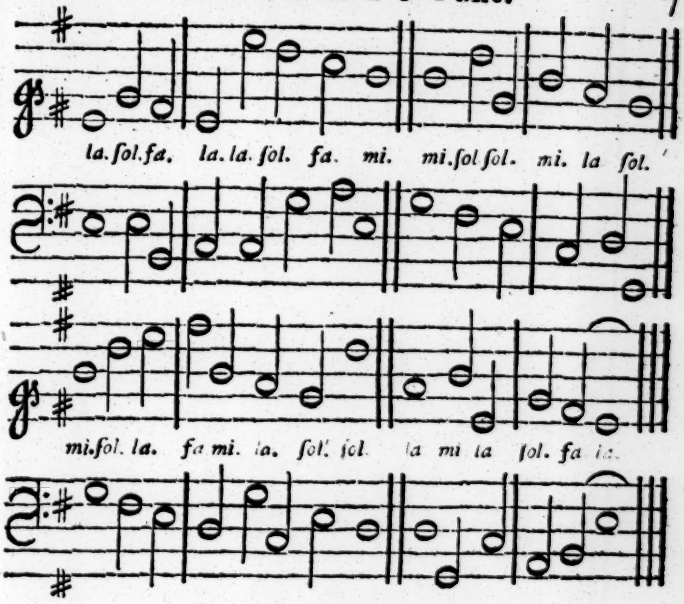
PETERBOROUGH Tune.



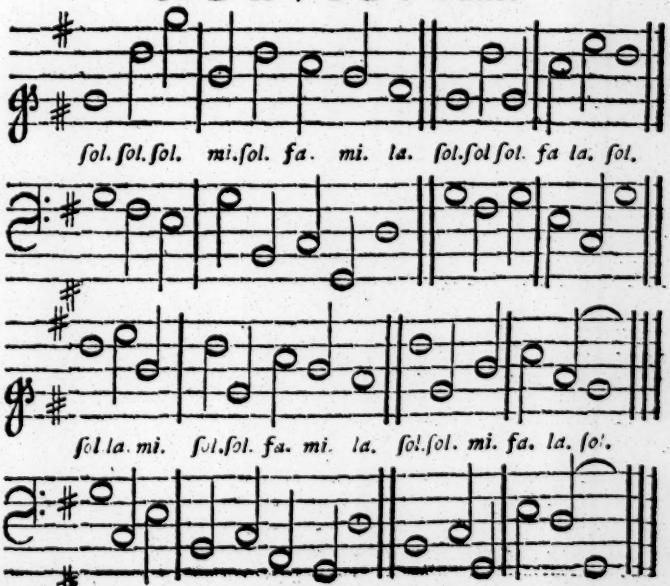
ROCHESTER Tune.



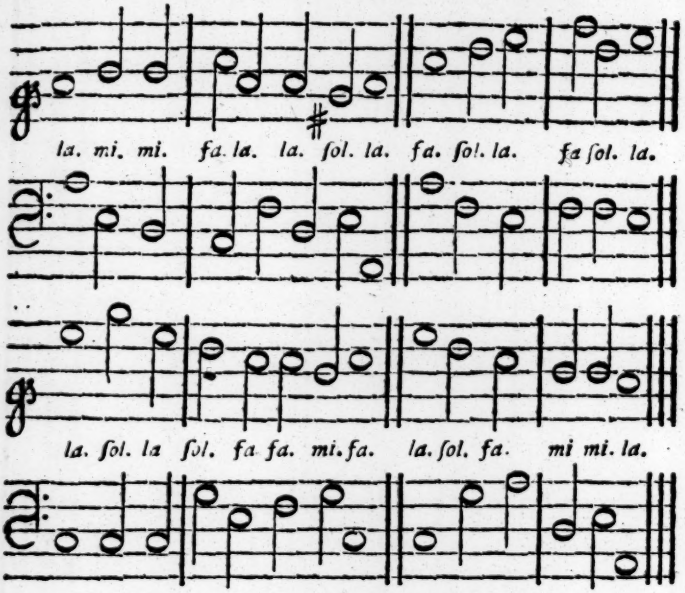
St. M A R Y's Tune.



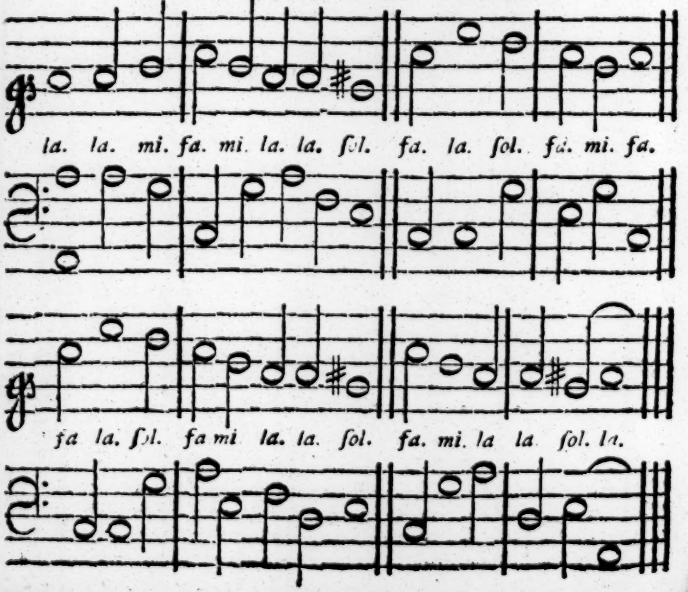
St. D A V I D's Tune.

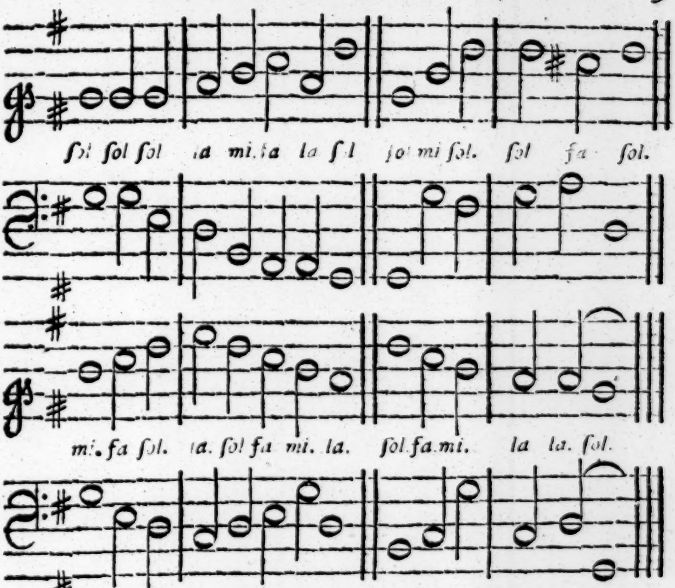


SALISBURY Tune.

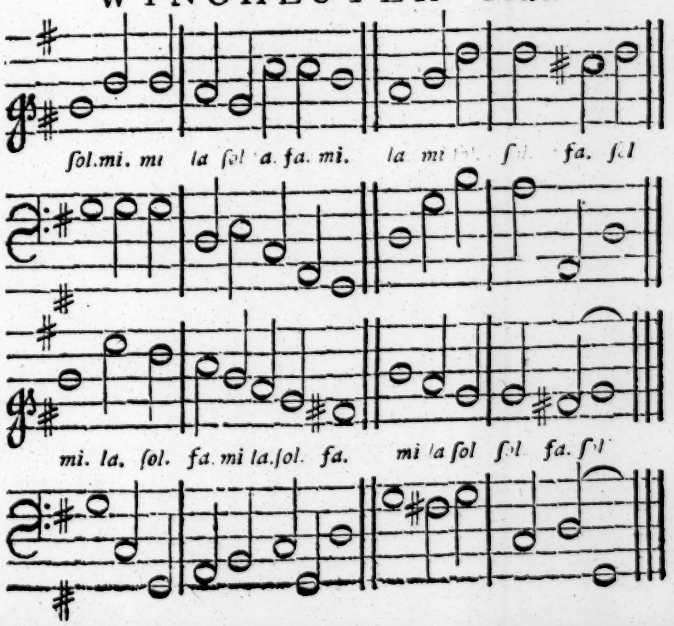


WINDSOR Tune.

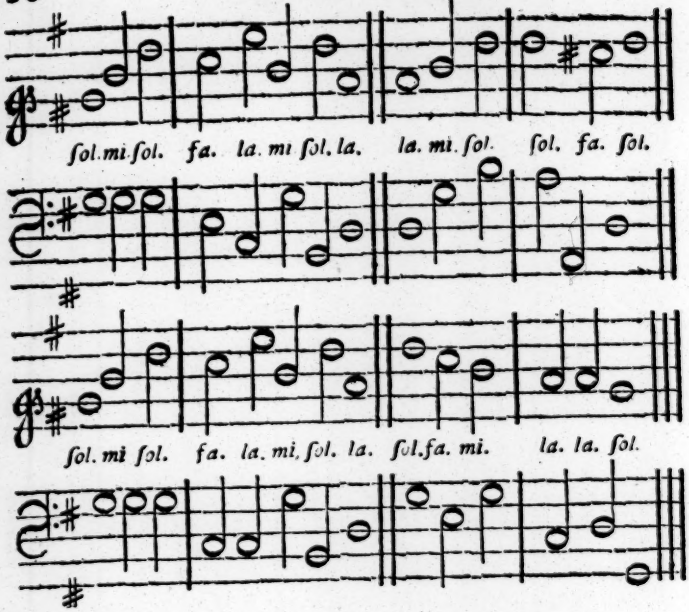




WINCHESTER Tune.



YORK Tune.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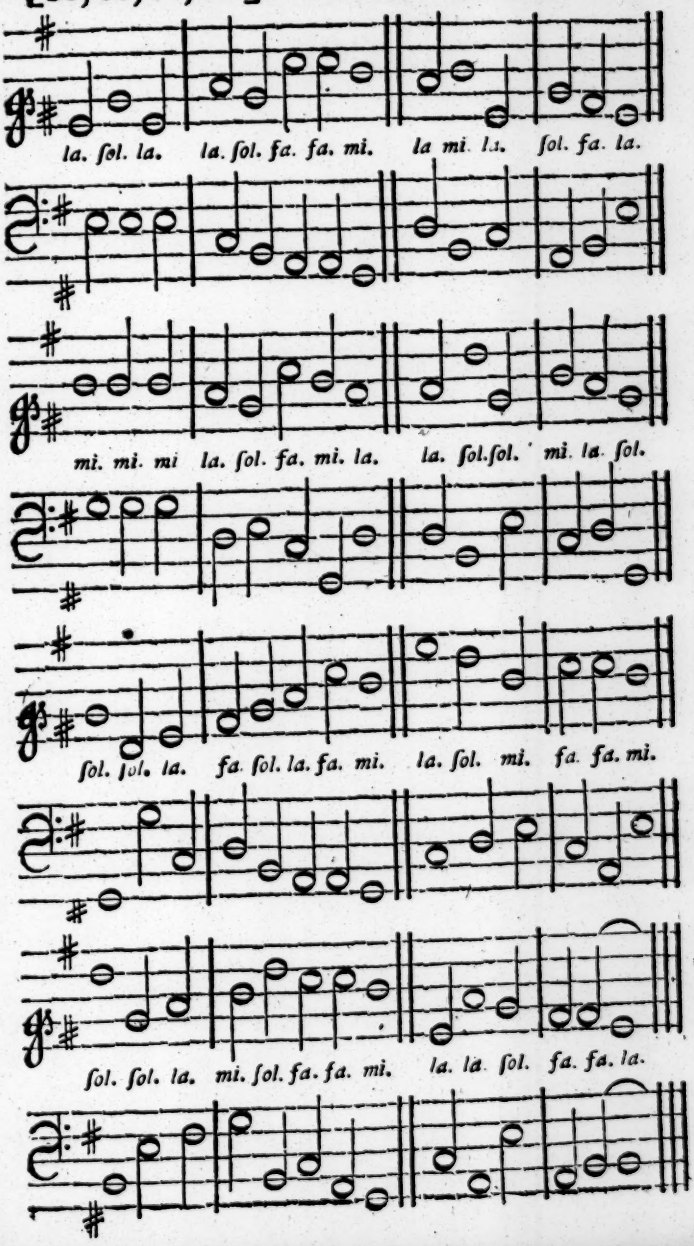
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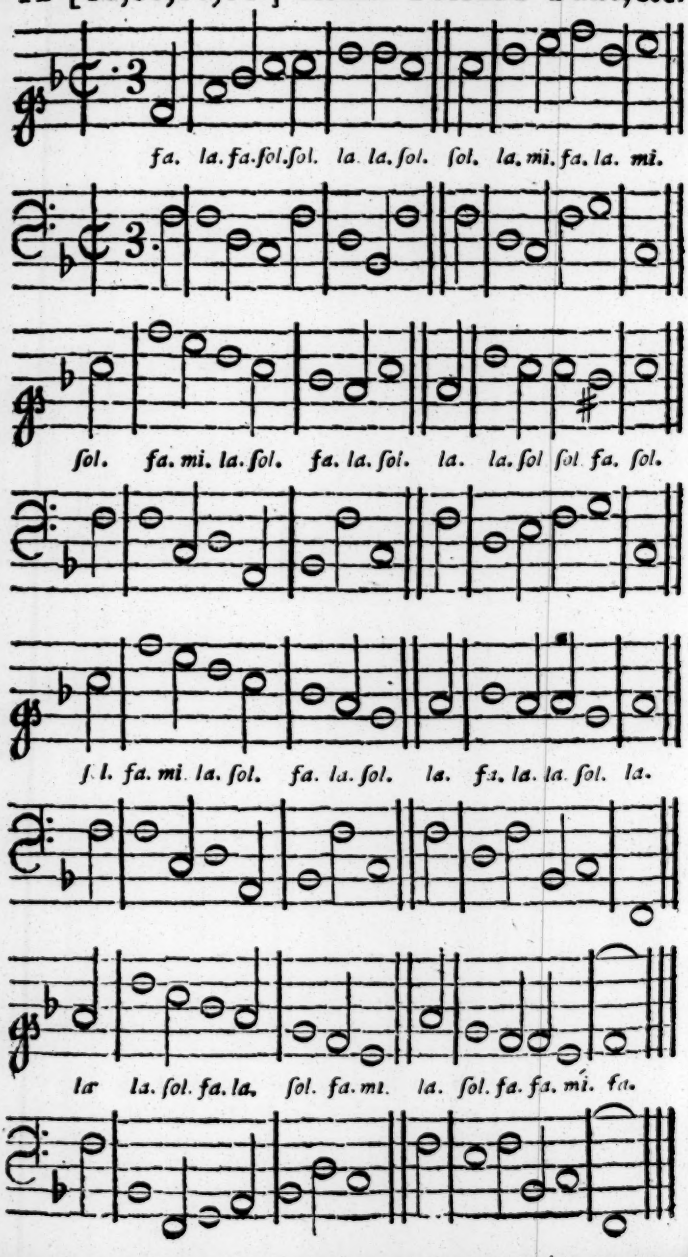
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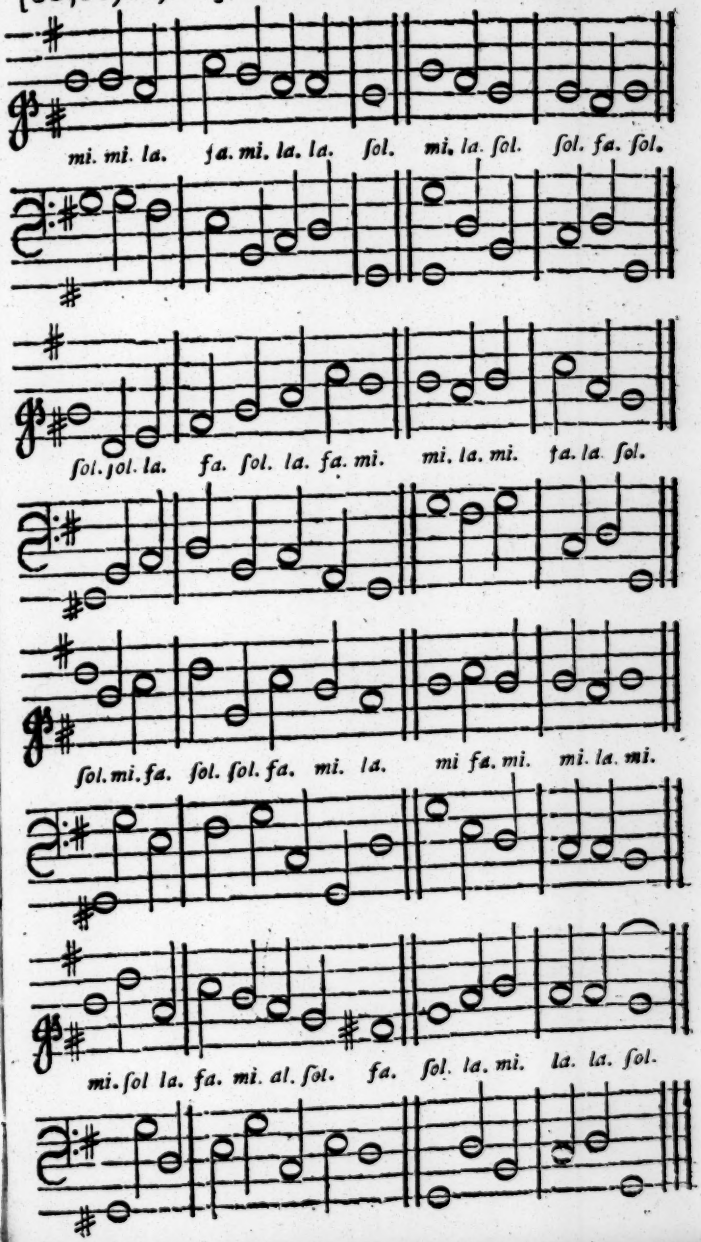
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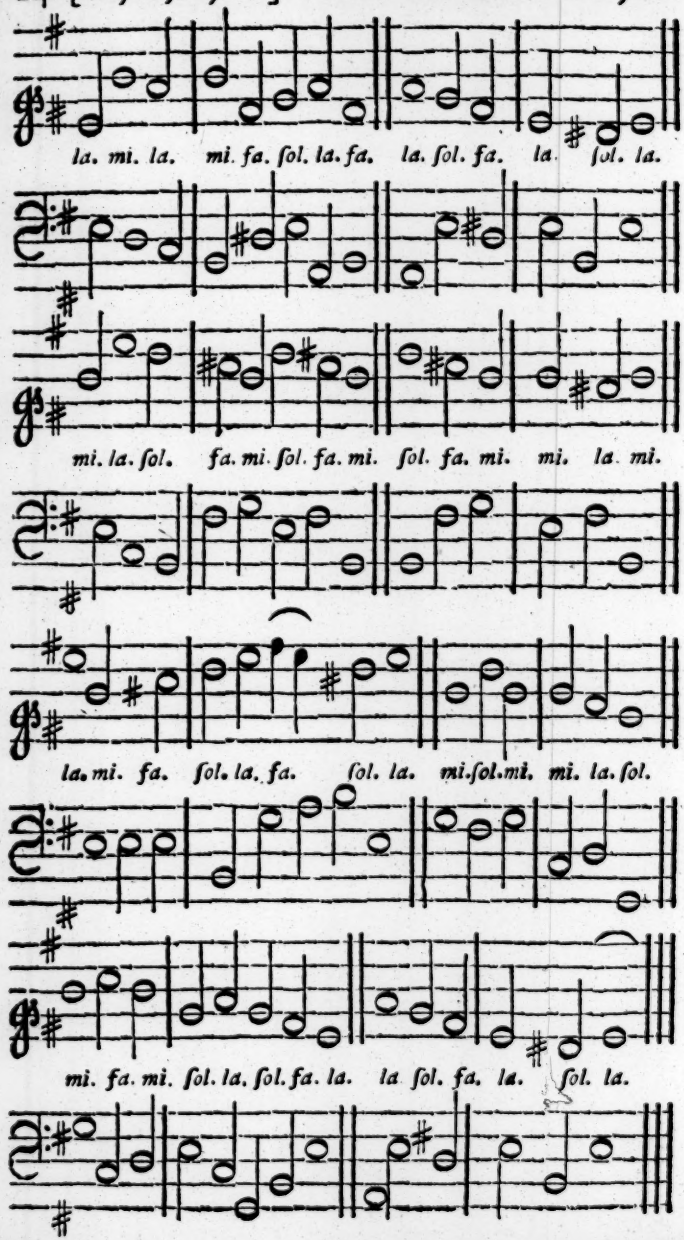
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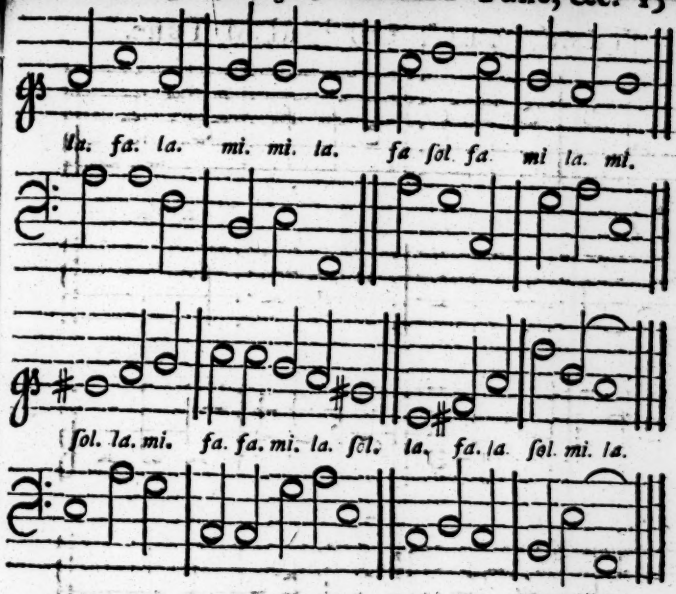
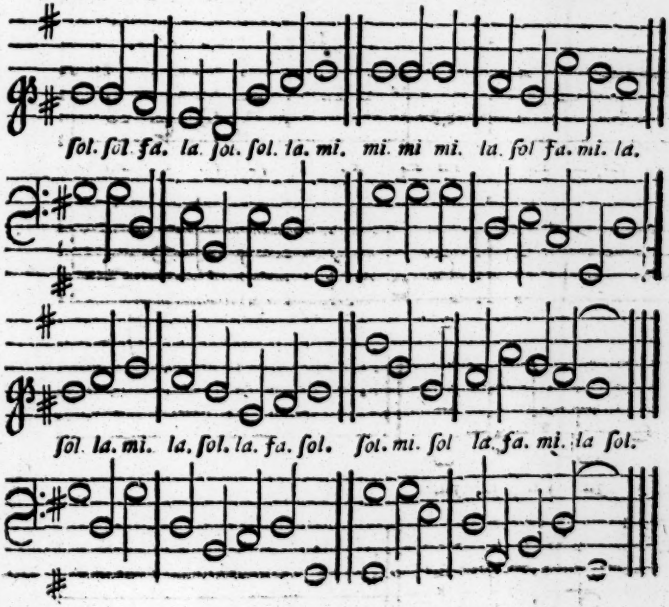
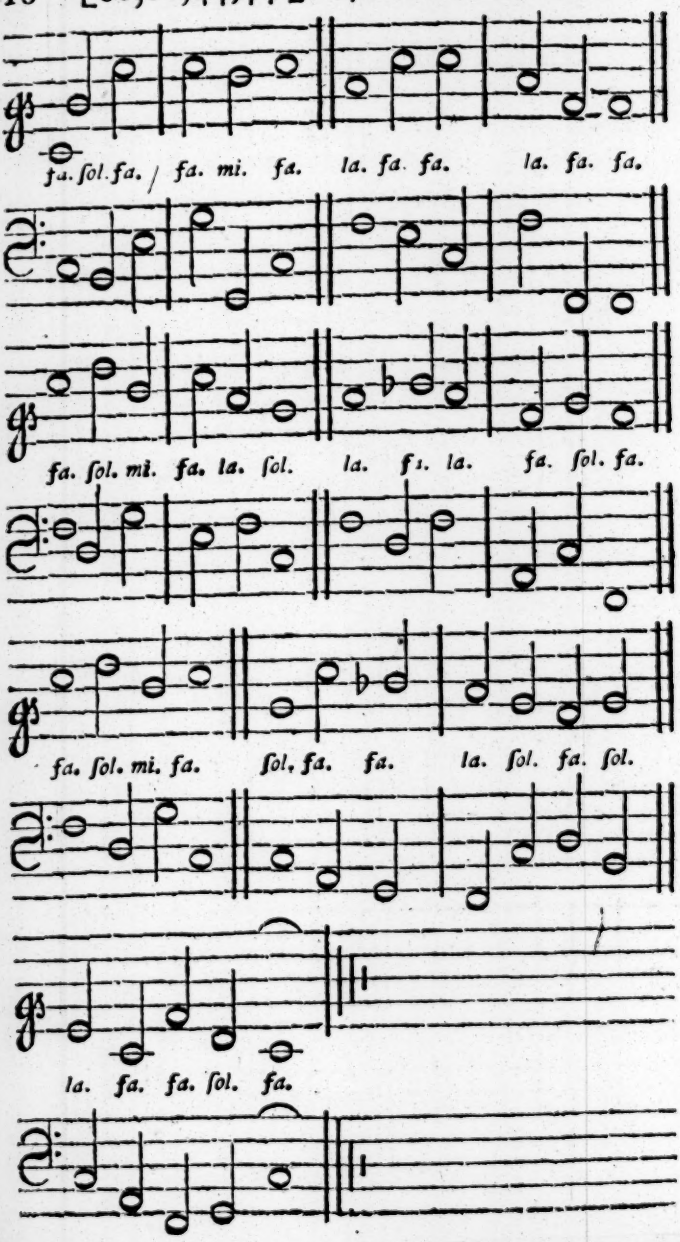


[88,88.] C. PSALM Tune, and CXXXVI.

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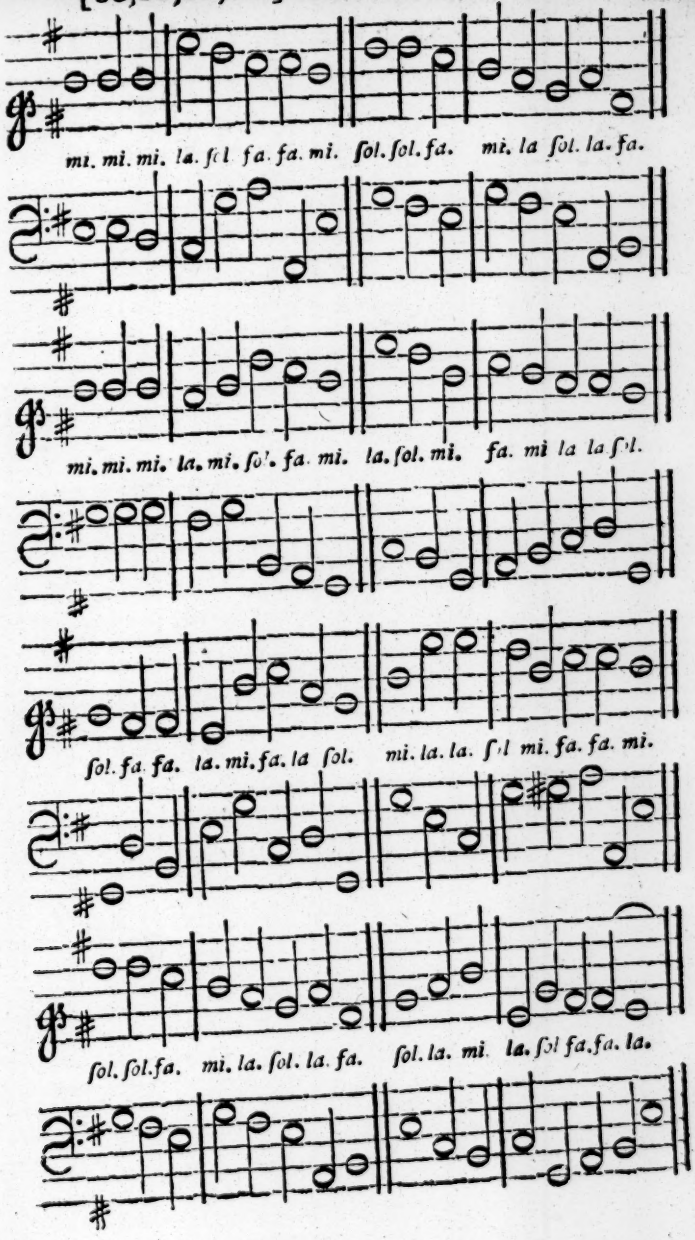
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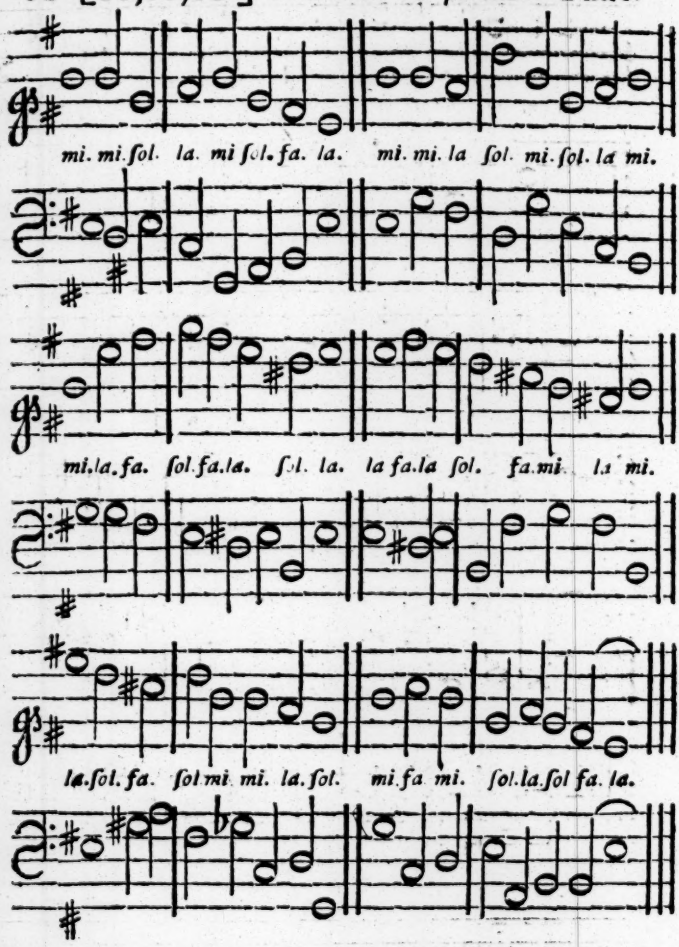
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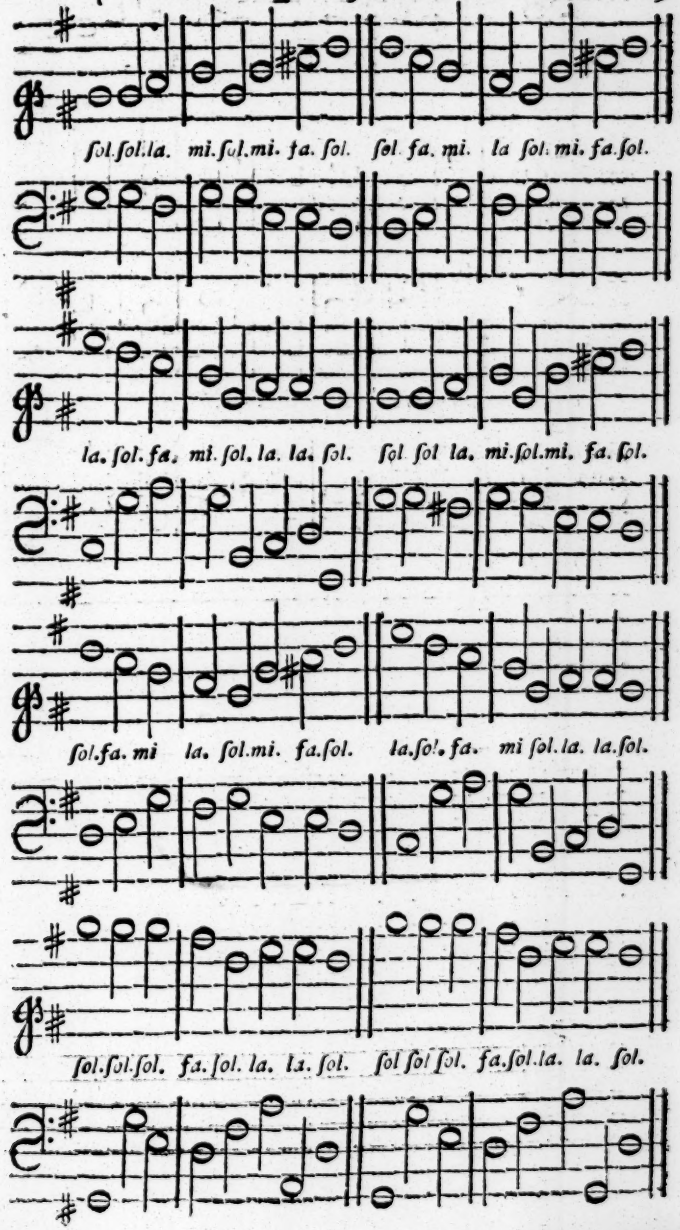
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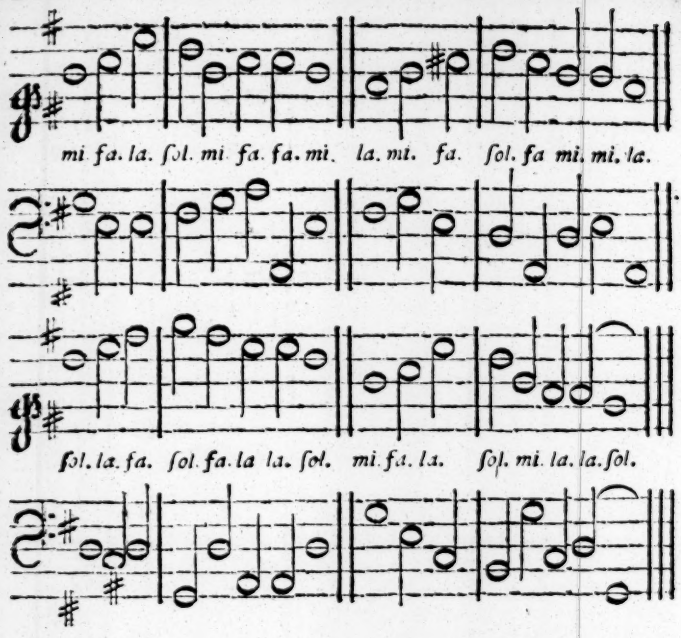
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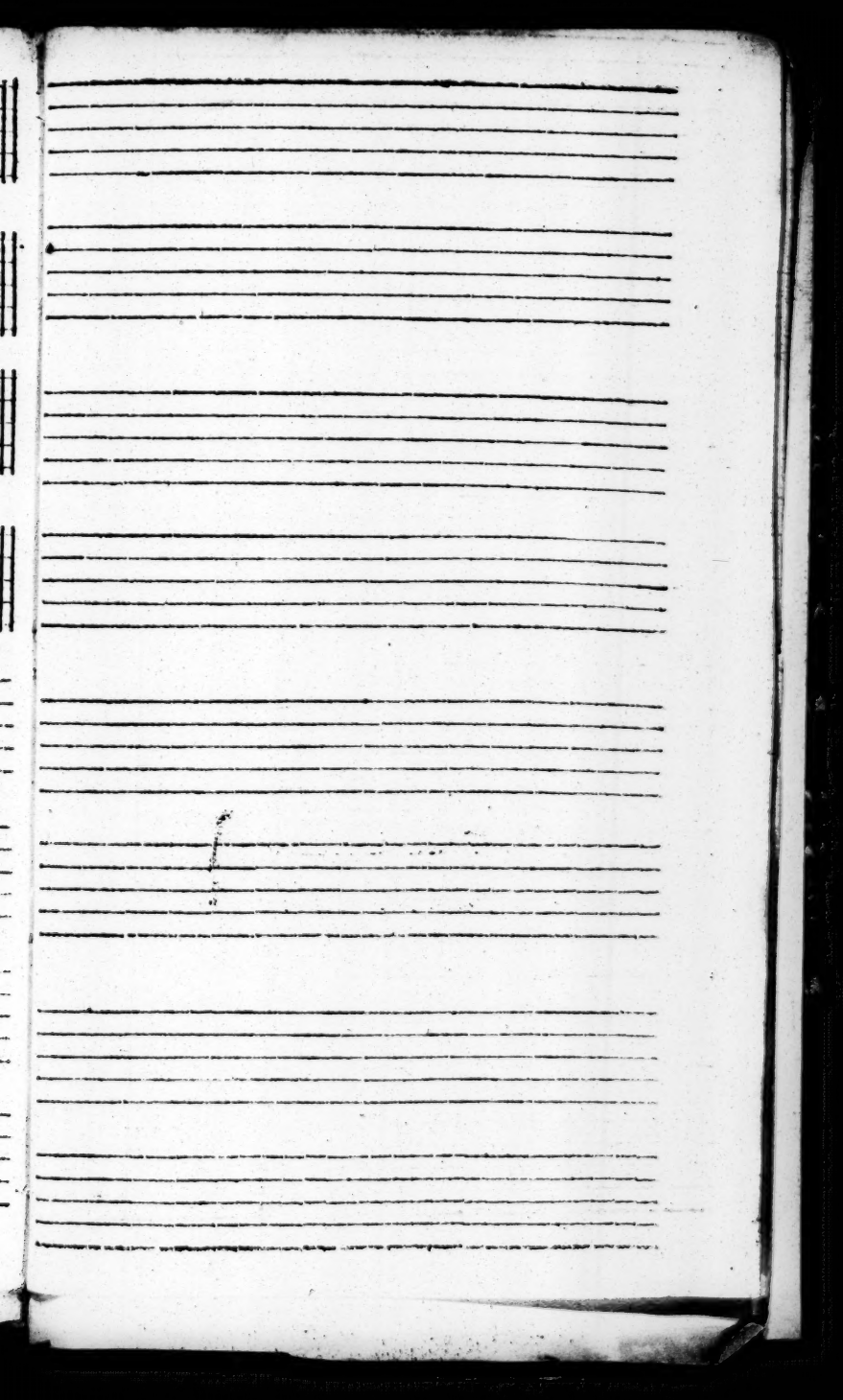
BIBLIOTECA